

Strategies for Survival (1986)

06: Eye of the Mask, a film by Judith Doyle (Toronto)

Strategies for Survival (1986) is an archives project produced by UNIT/PITT Society for Art and Critical Awareness in 2023, funded by the BC History Digitization Program at the University of British Columbia.

Strategies for Survival: State of the Arts / The Art of Alternatives: An International Conference for Artists was organized by the Vancouver Artists' League, as a component part of *Vancouver: The Place, Vancouver: The People*, a City of Vancouver centennial project for 1986.

Find the rest of the project linked at unitpitt.ca



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EXCERPT

[From the film, Eye of the Mask, Theatre: Nicaragua, the sounds of guitar playing and voices singing becoming the sound of birds.]



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00:00:00

Eye of the Mask, Theatre: Nicaragua:

[The sounds of guitar playing and voices singing becoming the sound of birds.]

[Tone.]



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edited transcript

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06: Eye of the Mask, a film by Judith Doyle (Toronto)

INTRODUCTION (2023)

Strategies for Survival (1986), is an archives project produced by UNIT/PITT Society for Art and Critical Awareness, re-presenting the partial proceedings of *Strategies for Survival: State of the Arts / The Art of Alternatives: An International Conference for Artists*, organized by the Vancouver Artists' League at the Commodore Ballroom in Vancouver, June 9, 10, and 11, 1986.



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00:00:21

Francesca Bennett, project coordinator:

Welcome to *Strategies for Survival (1986)*, an archives project produced by UNIT/PITT Society for Art and Critical Awareness, re-presenting the partial proceedings of *Strategies for Survival: State of the Arts / The Art of Alternatives: An International Conference for Artists*, organized by the Vancouver Artists' League at the Commodore Ballroom in Vancouver, June 9, 10, and 11, 1986.

[Tone.]



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06: Eye of the Mask, a film by Judith Doyle (Toronto)

edited transcript
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DOCUMENTS AND ACCESS

For expanded access, this document presents textural and lightly edited transcripts of the presentation.

On the right is the timestamped textural transcript, with all the *ums*, *ahs*, pauses, and grammatical idiosyncrasies of the spoken word, meant to be read with the audio, linked [here](#).

This column on the left provides the lightly edited, easy-to-read transcript. This can be read with or without the audio, and subject headings from the original conference papers, or added for this project, are linked in the [TABLE OF CONTENTS](#) above; matching the timestamps at right.



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00:00:49

Francesca Bennett, project coordinator:

If you've already listened to the 2023 introduction (track 00, linked [here](#)), you may wish to skip ahead in this text [to [00:02:00](#)] and then skip ahead in the audio to match the timestamp.

[All the timestamps are linked in the [TABLE OF TIMESTAMPS](#) above.]

If you haven't listened to the introduction, or any of the other recordings, you'll want to know that this is a multi-part project, presenting archival audio recordings alongside textural and lightly edited transcripts, for expanded access.

On the left of each transcript document is a lightly edited, easy-to-read transcript that, in some cases, directly excerpts the original conference papers; this can be read with or without the audio.

(By the way, if you're listening to the audio recording, and wondering, "where are the transcripts?" you can find links to those documents in the audio description!)

This column on the right presents the textural



edited transcript

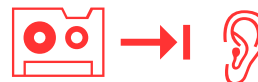


textural transcript



transcript, with all the *ums*, *ahs*, pauses, and grammatical idiosyncrasies of the spoken word, to match the archival audio as close as possible—it may be difficult to read this side of the page without the relevant audio recording, [linked [here](#)].

[Tone.]



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06: Eye of the Mask, a film by Judith Doyle (Toronto)



DAY 1, FILM SCREENING

The final event on the first day of the conference, was a screening of *Eye of the Mask*, a film by Judith Doyle, a filmmaker from Toronto. The cassette tapes found in the UNIT/PITT archives provide some documentation of the screening, but it's better to seek out the real thing—there's nothing to see here.

Judith Doyle's biography and descriptions of the film are inserted from the original conference papers—this documentation was double-sided, English and French, and both are included below.

2023 / 1986

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00:02:00

Francesca Bennett, project coordinator:

The final event on the first day of the conference, was a screening of *Eye of the Mask*, a film by Judith Doyle, a filmmaker from Toronto. The cassette tapes found in the UNIT/PITT archives provide some documentation of the screening, but it's better to seek out the real thing—the sound is abbreviated here.

After the tone, I'll read Judith Doyle's biography from the original conference papers, and descriptions of the film will be read in English and French, by Emily Hermant, an artist in Vancouver, and Sydney Hermant, an artist and musician in Vancouver. After another tone, we'll join the conference in 1986.

[Tone.]

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BIOGRAPHY (1986)

Judith Doyle is an artist who works in film, performance and writing. She has been active in a number of artist run centres in Toronto and in publication. She is presently co-editor of Impulse as well as member of The Funnel Experimental Film Centre and a director of YYZ. Her work is represented by the S.L. Simpson Gallery.

Judith Doyle est un artiste qui travaille en film, performance et comme écrivain. Elle a participé dans plusieurs centres dirigés par les artistes à Toronto et dans les publications. A présent, elle est co-editeur de Impulse, membre de Funnel Centre de film experimentale et directeur de YYZ. Son travail est représenté par la gallerie S.L. Simpson.



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00:02:50

Francesca Bennett, project coordinator:

Judith Doyle is an artist who works in film, performance and writing. She has been active in a number of artist run centres in Toronto and in publication. She is presently co-editor of Impulse as well as member of The Funnel Experimental Film Centre and a director of YYZ. Her work is represented by the S.L. Simpson Gallery.

Judith Doyle est un artiste qui travaille en film, performance et comme écrivain. Elle a participé dans plusieurs centres dirigés par les artistes à Toronto et dans les publications. A présent, elle est co-editeur de Impulse, membre de Funnel Centre de film experimentale et directeur de YYZ. Son travail est représenté par la gallerie S.L. Simpson.

[Tone.]



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FROM THE ARCHIVES



NIXTAYOLERO (Dawn Star) is a revolutionary theatre group working in the North-Central part of Nicaragua. Their Director, Nicaraguan playwright and dancer Alan Bolt, is developing a theory of an “extraordinary reality” of revolutionary theatre based in the country’s folkloric traditions. The film follows (sic) Nixtayolero as they travel to perform in isolated, rural areas, providing a rare view of the use of theatre in these parts of Nicaragua. Their theory and performance is counterpointed with the popular festivals La Gigantona (the giant women puppets of Leon) and the festival of San Sylvestre in Katarina. Discussion with the group, with Ernesto Cardenal (Poet/Priest/Minister of Culture) and Cmdt. Omar Cabezas (Author/Actor/Head of the Political Division, Ministry of the Interior) traces the use of theatre in the insurrection.

00:03:51

Emily Hermant (Vancouver):



Nixtaloyero (Dawn Star) is a revolutionary theatre group working in the North-Central part of Nicaragua. Their director, Nicaraguan playwright and dancer Alan Bolt, is developing a theory of an “extraordinary reality” of revolutionary theatre based in the country’s folkloric traditions. The film follows Nixtayolero as they travel to perform in isolated, rural areas, providing a rare view of the use of theatre in these parts of Nicaragua. Their theory and performance is counterpointed with the popular festivals *La Gigantona* (the giant women puppets of Leon) and the festival of San Sylvestre in Katarina. Discussion with the group, with Ernesto Cardenal (poet / priest / Minister of Culture) and Cmdt. Omar Cabezas (author / actor/ Head of the Political Division, Ministry of the Interior) traces the

The Director, Judith Doyle, describes EYE OF THE MASK as follows:

“

The film traces the use of mask as weapon, and as such, a moment when the boundary between fiction and history seems particularly subject to rewriting and interpretation. In keeping with this theme, EYE OF THE MASK is structured to invite interpretation of the conventions dividing fiction and documentary.

”



NIXTAYOLERO (l'étoile de l'aube) est un groupe de théâtre révolutionnaire qui travaille dans la région nord-central du Nicaragua. Leur directeur, l'auteur dramatique et danseur Alan Bolt, est en train de développer une théorie “de réalité extraordinaire) d'un théâtre révolutionnaire basé sur les traditions folkloriques du pays. Le film suit Nixtayolero

edited transcript

use of theatre in the insurrection.

The director, Judith Doyle, describes *Eye of the Mask* as follows:

“

The film traces the use of mask as weapon, and as such, a moment when the boundary between fiction and history seems particularly subject to rewriting and interpretation. In keeping with this theme, EYE OF THE MASK is structured to invite interpretation of the conventions dividing fiction and documentary.

”



Sydney Hermant (Vancouver):

Nixtayolero (l'étoile de l'aube) est un groupe de théâtre révolutionnaire qui travaille dans la région nord-central du Nicaragua. Leur directeur, l'auteur dramatique et danseur Alan Bolt, est en train de développer une théorie “de réalité extraordinaire,” d'un

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lorsqu'ils voyagent pour des représentations dans les régions isolées et rurales, fournissant une perspective unique du traitement du théâtre (sic) dans ces régions de Nicaragua. Leur théorie (sic) et performance sont comparées au festival populaire La Gigantona (les marionnettes de femmes géantes de León) et le festival du San Sylvestre à Katerina. Une discussion avec le groupe, avec Ernesto Cardenal (poète/prêtre/ministre de culture) et Cmdt. Omar Cabezas (auteur/acteur/chargé de la division politique, ministre de l'intérieur (sic)) trace (sic) l'usage du théâtre pendant l'insurrection.

Le directeur (sic), Judith Doyle, décrits (sic) Les yeux du masque comme suivant:

“

Le film trace l'utilisation du masque comme arme, et comme tel, un moment quand la frontière entre la fiction et l'histoire paraît particulièrement sujétée à être révisé et réinterprété. En retenant le thème, LES YEUX DU MASQUE est structuré pour inviter l'interprétation

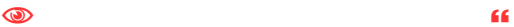
théâtre révolutionnaire basé sur les traditions folkloriques du pays. Le film suit Nixtayolero lorsqu'ils voyagent pour des représentations dans les régions isolées et rurales, fournissant une perspective unique du traitement du théâtre dans ces régions de Nicaragua. Leur théorie et performance sont comparées au festival populaire *La Gigantona* (les marionnettes de femmes géantes de León) et le festival du San Sylvestre à Katerina. Une discussion avec le groupe, avec Ernesto Cardenal (poète / prêtre / ministre de culture) et Cmdt. Omar Cabezas (auteur / acteur / chargé de la division politique, ministre de l'intérieur) trace l'usage du théâtre pendant l'insurrection.

Le directeur, Judith Doyle, décrit *Les yeux du masque* comme suivant:

“

Le film trace l'utilisation du masque comme arme, et comme tel, un moment quand la frontière entre la fiction et l'histoire paraît particulièrement sujétée à être révisé

↑
des conventions en séparant fiction et documentaire.



“

↑
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↑ 06: Eye of the Mask, a film by Judith Doyle (Toronto)

et reinterprété. En retenant le thème, *Les Yeux du Masque* est structuré pour inviter l'interprétation des conventions en séparant fiction et documentaire.

”

↑
[Tone.]

↑
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INTRODUCTION (1986)

Hank Bull, artist and member of VAL:

[The Paradise Cabaret is happening tomorrow] night and the next night at the Western Front. If anyone would like to perform in the cabaret, we are open to ideas. Anything you wanna do that's about 10 minutes long, please talk to me, and we'll put you on the schedule.

Marion Barling, conference coordinator:

Great.

We are going to go straight into the film, which is by Canadian filmmaker Judith Doyle, concerning Nicaraguan artists.

We will start that very soon. Immediately after the film, we have wine and cheese for everyone, so please stay. Hopefully we will get to know each other a little better.

00:07:18

Hank Bull, artist and member of VAL:

—night and the next night at the Western Front. And, if anyone would like to perform in the cabaret, we are ah, open to ah, ideas. Anything you wanna do that's like ten minutes long, please talk to me, and we'll put you on the schedule.

Marion Barling, conference coordinator:

Great. Um, we are going to go straight into the film, which is by Canadian filmmaker Judith Doyle. And it is a film concerning Nicaraguan artists.

So, I hope, um, we will start that very soon. And then immediately after the film, we have wine and cheese for everyone. So please stay, and hopefully we will get to know each other a little better.

If anybody wishes to wear a nametag so that you can be identified or others can identify you, um,

If anybody wishes to wear a nametag so that you others can identify you, there are labels at the front desk, you have simply to take one and mark your name on it. I would encourage you to do that for, you know, getting to know each other a little better.

Without further ado, we're gonna go right into *Eye of the Mask*.

[The sound of the film continues for the rest of the original cassette tape, but only a small part is included here; the film has been shown, distributed, and collection, and a copy of the film can be found for reference online, [here](#).]

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there are labels at the front desk, you have simply to take one and mark your name on it. So, I would encourage you to do that for, you know, getting to know each other a little better.

So, without further ado, we're gonna go right into *Eye of the Mask*.

[Sound of the film plays briefly; the film has been shown, distributed, and collected, and a copy of the film can be found for reference online, [here](#).]

[Tone.]

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CLOSING REMARKS (2023)

Thanks for reading. This was just one part of a multi-part project documenting *Strategies for Survival: State of the Arts / The Art of Alternatives: An International Conference for Artists*, organized by the Vancouver Artists' League in 1986—if you're following along, all of the transcripts and audio recordings are linked directly [here](#), or can be found at unitpitt.ca

You may have noticed that, like most archives projects, this one is in progress. If you have any recollections or information that you'd like to share about the 1986 conference, or new thoughts in 2023, send us a message at info@unitpitt.ca



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00:10:20

Francesca Bennett, project coordinator:

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